

WHAT'S NEW?

WIRELESS SPEAKERS FROM ROCOTON

New wireless speakers capable of receiving and reproducing quality sound up to a distance of 150 feet were recently announced by Comtrad Industries of Midlothian, Virginia.

Recoton was able to introduce this new generation of wireless speakers due to the advent of 900 MHz technology. This newly approved breakthrough is said to have resulted in wireless speakers with the quality of wired speakers, primarily intended for placing speakers in an adjacent room, the radio waves passing through walls, but movie makers who give shows in large halls and auditoriums will find the speakers useful by not having to string long speaker wires the length of the hall.

A transmitter plugs into a headphone or other output jack on a sound source and sends the sound to the speakers, anywhere within a radius of 150 feet. The one transmitter can broadcast to any number of speakers which have an automatic digital tuning system which guarantees optimum reception and eliminates drift. The speakers are self amplified, and are approximately 9"x6"x6" with a frequency response of 50Hz-15KHz.

It is claimed that 35mm film has the equivalent of 2000-3000 lines of video resolution, enough for quality transfer for decades.

VIDEONICS SHIPPING NEW TITLEMAKER #2000

Videonics has started shipping their new Titlemaker #2000. It is described as a broadcast-quality video titler that hosts a variety of new features.

The new model doubles the number of letter styles with over 90 font and size combinations, including the script fonts. These can be placed over video or colored backgrounds.

An additional video output allows working with a second monitor. It can be used to create new pages or modify titles. Advanced scrolling permits entering from one direction and scroll out.

The list price is under \$600.



REGULAR 8mm NOW AVAILABLE IN ENGLAND

We have a report by way of Australia that Regular 8mm film is alive and well and is available in England.

Tony Shapps of widescreen fame is said to be responsible for the move: Only b&w on 100' spools is being supplied and it is available in ASA 25, 50, 100 and 400.

The film comes from ORWO, now a part of Agfa. The demand is great and it is reported the first shipment was sold out in one day.

For details write to Tony Shapps, 48 Dorset Street, London, W1H 3FH, London, England.

AMPS *Movie Makers*

Dedicated to the Interests of the Serious Motion Picture Maker

VOL. 4

JULY-AUGUST, 1994

NO. 4

Will Video Eventually Succumb to 16:9?

Convention Program Will Feature Festival Winners

THE DOCUMENTARY, with special emphasis on history, is the theme of this year's combined convention in Park City, Utah, September 6-9.

"Movie making is really the re-creating of history, be it fact or fiction," says David McNeill, Chairman of this year's event. "We are able to preserve in very real-life terms the experiences being portrayed. Those who ignore the lessons of history are bound to repeat the same mistakes."

Utah club is host

The Utah Moviemakers Club is host of the convention sponsored by the Ten Best of the West and joined this year by our own Society, AMPS, the Society of Canadian Cine Amateurs and the Society of Amateur Videographers and Cinematographers.

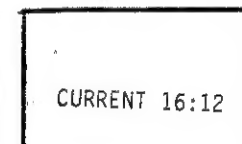
Anyone can attend. Membership in any of the participating groups is not required. Fee for the four **CONVENTION** Continued on page 5

IF PUBLIC LIKES NEW FORMAT ON TV, VIDEO EXPECTED TO FOLLOW SHORTLY

AT A RECENT symposium held in New York City on the subject of satellite-to-home broadcasting it was revealed that the coming 16:9 screen format will be used. The system, known as direct broadcast satellite (DBS) will have the capacity to deliver direct to the home



NEW 16:9



CURRENT 16:12

THE NEW AND THE CURRENT FORMATS

viewer the new widescreen format as well as high definition TV (HDTV) at the same time.

Holding up progress in this field is the fact that there are few 16:9 TV sets in use at the present time. But Ed Hartenstein, President of the DirecTV Company said as soon as the satellite is ready to operate it will transmit in the new screen size.

FORMATS

Continued on page 4

Movie Makers

Dedicated to the interests of the serious motion picture maker

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George W. Cushman, Editor

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Officers of the Society: Howard Lewis, President; Margaret Chamberlain, Vice-President, Philip Rapp, Sec-Treas, Margaret Conneely, Chicago, Illinois, and Harold Cosgrove, Niagara Falls, Ontario, Directors.

SOCIETY REPRESENTATIVES

CANADA: Margaret Chamberlain, 2701 Arbutus Rd., Victoria, B.C. V8N 1W8

NEW ZEALAND: George Shannon, 107 Ballanca Street, Gisbourne.

A FAILURE IS A SUCCESS

An all time go-around in movie circles is trying to define an experimental film. Perhaps David Ochoa can come to the rescue. He says:

"I spent a lot of time and planning on a dramatic film I made, writing, filming and editing. Yet somehow it was a mixed-up mess. No one could make any sense out of it.

"I entered it in three different festivals in the drama category and got nowhere with it.

"Then I entered it in a festival in the Experimental Film category and won top award!"

Judging World-Wide

(Editor's note: We recently asked a dozen or more festival judges around the world what they look for in motion pictures. So far we have heard from three. Here they are:)

CANADA

Judges are influenced by the criteria of motion picture production including focus, exposure, camera handling, music selection, sound recording and of course story

I deduct points if I see a hand held camera when the use of a tripod is indicated. It's a common fault, usually just laziness. Hand held cameras are O.K. for moving subjects, a sports event or a fast moving nature subject. In the final result it isn't the camera that moves.

Choice of subject shouldn't influence judges, but it does. I recently judged a competition in which all producers were young students. Over 90% of the entries were gloomy, sordid, violent, sexy, down-beat productions. A couple that were light and humorous got higher marks.

The rapid advances in video technology have made possible some remarkable effects. These are not all good. Videographers would do well to remember that the best transition is a simple cut. The fact that we associate one image with the preceding one is what makes motion pictures possible.

John Carey, FRPS
Canadian Film Festival

MALTA

Non-commercial films usually come in two categories: those presented by film school students

where the finish and also the polish are very refined, and those made by single individuals with the help, maybe, of family and friends which often betray their origin. The irony is that while film school students stick to an original idea which is developed, narrative-wise in fiction films and linear-wise in documentaries, abstract and animated films, strictly according to theme with hardly any intrusions in subplots or other marginal paraphernalia aimed to give "significance," many other non-commercial films are pretentious and try to imitate commercial films with hardly any means at all.

What a judge looks forward to is a single idea, developed at script stage in the most economical way, bearing in mind that availability or creation of sets or set pieces, sparsely shot according to the spirit of the film without any decorative frills, again economically edited, leaving in what is absolutely essential and letting the audience figure out the rest, and imaginatively directed in the sense that if one has photogenic actors who, however, cannot act, it is better to stay on close-ups, and if one has "big" special effects which one cannot afford, it is better to stay on a montage style. All in all, modesty is recommended.

Anthony Muscat
Golden Knight Film Festival

SWEDEN

The films in our festival are judged by professionals.

Usually five judges see the films together. After each film they jot down their impressions of the film under the following guide-

lines:

Common viewpoints: (content, dramaturgy, editing, etc.)

What is seen: (actors, requisites, milieus, etc.)

How it is seen: (composition of the pictures, camera work, lighting, etc.)

What is heard: (dialogue, sound effects, music, etc.)

Then the five judges discuss the films, and decide on their choices.

Most important is a film that is interesting to watch, that the story is well visualized. If it is too long it can be boring. If it is hard to understand the interest will fall.

The judges' comment sheets are given to the producer.

Björn Andreasson
SFV-festivalen

NOVEL CONTEST IN EUROPE

In Europe a novel contest is being held. Called "The Film Hunt" it calls for making a video in not more than two hours.

It is forbidden to edit the video except what can be done with the camera, like inserts.

The length of the video has to be between 45 and 70 seconds. The subject is revealed when the competition starts. This year the subject was "The Shop Assistant."

If you are unable to tell your story up on the big screen without using the spoken word, then you are using the medium improperly.

John Ford
Famous Movie Director

FORMATS (Continued from page 1)

The question up front is, will the public care enough about the new screen format to buy the new TVs that are just now coming on the market?

Will video follow? and VCRs?

The widescreen format is not new. Experiments with wide screen are almost as old as movies themselves. There have been many ways to produce the different format. One was the use of an anamorphic lens both on camera and projector. The lens would "squeeze" the picture onto the frame, and when the same lens was placed on the projector it would "unsqueeze" the picture back to normal size.

Crop top or bottom

Another has been to simply crop the top, or bottom, or a little of both as was done to make the "widescreen" version of "Gone With the Wind", several years after it had played in theaters in its original size.

When sound on film was first introduced in the late 20s Radio Pictures released their films in a square format, 4x4, the frame being made narrower to allow the sound track to run along one edge inside the perforations.

While the various widescreen formats have had their followers through the years, the general public has never seemed to care much one way or the other.

When TV became commonplace with its normal 16:12 (4x3) screen, motion picture producers felt they had to buck TV competition and did so by shooting movies in a wide-screen format. The earliest to be-

come well known was Cinemascope, then there was Cinerama which used three cameras and three screens for projection. Obviously the three cameras as well as the projectors had to be accurately synchronized.

The audience, however, has always been more interested in the story being told than the dimensions of the screen on which it is being shown.

Opinions are plentiful as to what extent the public will flock to the new format and the higher definition. No mention was made as to whether the new TV sets will be able to accomodate both screen sizes.

But if the new format catches on, says Joe Clayton, Exec. VP of Thompson Electronics, then the major motion picture studios will switch to the new format in order to feed DBS with the tremendous amount of program material it will need.

The question resolves in to: "Will video follow?" There seems no doubt that it will. In the professional field TV cameras are now ready to go ahead with the new format as soon as there are enough TVs that will accept 16:9

Professional movie cameras are also being redesigned to meet the need, although the new format can easily be obtained in the laboratory by masking the scene top and bottom. The director and cameraman will have to take this into consideration when shooting the scene.

Consumer video cameras are already on the market. Those capable of switching from the current standard to 16:9 will no doubt be the ones most desired. The question remains, will 16:9 catch on?

MISTAKES MOST OFTEN MADE BY BEGINNING VIDEOGRAPHERS

1. **Camera hand held and unsteady.** A tripod should be used whenever possible if superior results are wanted.
2. **Scenes too long.** They continue long after their message is made clear.
3. **Scenes too short.** Not enough time to note what the scene says.
4. **Most shots taken at eye level.** Different angles give a much more interesting result.
5. **Camera tilted.** Normally shots should be taken with the camera level with the ground.
6. **Too much zooming.** Zoom lenses are great for filling the screen with the action, but their use as a zoom is seldom necessary.
7. **Good framing is seldom considered.** Too often no attempt is made to center the subject and frame the scene when possible.
8. **Poor composition within the frame.** Thought must be given to composing each scene in an acceptable manner.
8. **Camera often too far from subject.** Normally the subject should fill the screen. If a zoom lens is not available the camera should be moved closer to the subject.
10. **No consideration for the light.** The sun over the shoulder is still the best. The use of backlight is tricky but fine when done well.

The 9.5mm film, used by non-professionals in Europe for over 70 years is losing popularity, but a "Super 9.5 may replace it. The new size is 11mm 66 and the frame size is about the same as 16mm.

(From the Unica News, March '94)

CONVENTION Continued from page 1
days which includes all events is \$35, (\$30 if paid by July 1.)

All events including screenings will be held at the Yarrow's Hotel.

Knowledgeable, experienced speakers will include Russell Holt, a writer and producer of historical documentaries, Brian Gubler, a commercial producer of documentaries for 40 years, and Jim Jones, a writer and collaborator on documentary filming.

AMPS member Stan Whitsitt will address "The Creative Treatment of Reality."

Videographers will be interested in seeing Skip

Jones of Videonics demonstrates his company's new Video Mixer, Title-maker and "Thumbs Up" Editor.

The traditional Question and Answer session will close the convention. A panel of three or four experts will answer questions from members of the audience on any movie subject.

Throughout the four days and evenings the winning films and videos from the annual competitions of each of the four participating societies will be screened. Several post convention tours of the area have been planned.

Reservation forms were included with the last issue of Movie Makers. Full information and additional forms can be obtained by writing Convention Chairman David McNeil, 470 East 1350 North, Bountiful, Utah 84010. or dial (801) 295-4744.

DO YOU HAVE YOUR
ENTRY FORM
FOR THIS YEAR?

Write to
Howard Lewis, Fest. Dir.
1661 View Way
El Cajon, CA 92020

THE SOUND WITH a documentary is quite different from the sound used with a dramatic picture. The latter consists almost entirely of dialog which is substantially a part of the action, so to speak, whereas a documentary mostly uses a musical background with narration as a voice over. Some documentaries do use dialog at times, but a narrator's voice is seldom dialog.

This is a look at the narration in documentaries. The use of sound effects and music will come later.

It has been said that the narration is a necessary evil. Maybe it is. If so, all the more reason a narration should be well done.

Adds vital information

In theory the narration adds information vital to a fuller understanding of the picture which the picture, alone, cannot or does not provide.

When using narration with a documentary there are certain rules that should be considered. As with all rules in an artistic medium, they can be broken providing the result is successful and works well.

CURRENT CUSTOMS FOR WRITING A GOOD NARRATION:

-- Let the picture tell as much of the story as it can before starting to write any narration.

-- Edit the picture first keeping the narration in mind, then write the narration.

-- The reason the narration must be considered when editing is because narration has the capability

SOUND and the DOCUMENTARY

A "NECESSARY EVIL" REQUIRES THOUGHT AND CONSIDERATION

of making a long scene seem shorter. A scene ten seconds long standing alone may seem much too long, but when a good commentary is written for that scene, when on the screen it will appear far shorter than ten seconds.

-- **Poorly** written narration will cause a picture to drag.

-- **When** scenes appear that have no narration they can and should be short.

-- **When** the picture is edited first then timing of the narration becomes vitally important.

-- **Good** narration refers to the scene on the screen at the time each word is spoken. Since narration must be timed so accurately, it is not easy to write.

-- **Even** a good narration will sound mixed up and jumbled when spoken alone. Make no mind. It will straighten out to perfection when laid under the picture.

-- **Consideration** is given to the speed of the chosen narrator's delivery. If his delivery changes in pacing due to the action on the screen, the number of words spoken per minute will vary.

-- **The** point of view is introduced early and maintained. It may be the view of the producer, the view of the people in the scene, the public or some other entity.

-- **While** every effort should be made to have the narration run smoothly, it should not be continuous. Example: A sequence runs 60 seconds. Let the narration run for only 50 seconds, resulting in a "breathing spell" for the audience of 10 seconds. A continuous narration becomes tiresome and any audience requires frequent breaks.

-- **An** old saying goes: Never talk about what's on the screen and never talk about what's not on the screen. Example: "Mollie is wearing a red rose." No, because the picture shows that. "Mollie's cousin prefers carnations." No, because Mollie's cousin is not on the screen.

-- **A** good narration runs smoothly, giving necessary information not forthcoming on the screen.

-- **Good** narration uses full sentences with verbs - never captions. (A caption is a phrase, usually used simply to give the name of a place or identify a structure or a piece of action. Captions are choppy, stilt the flow of narration and soon are tiring. Good narration never uses them.)

-- **Normally** all verbs are in the present tense because the narration is describing the picture on the screen at the time it is being seen, the picture on the screen is "describing" the action on the screen. Example: "The Indian is using a

new kind of ---," not "The Indian was using a new kind of ---."

-- **Past** tense is normally used only when the action on the screen was completed before the picture was taken. Example: "The dam was completed before the war."

-- **Narration** can be used to bridge two unrelated scenes. It does this by comparison: "The game of Ice Hockey is similar to the game of soccer because..." and by contrast: "The game of Ice Hockey is far different from the game of baseball because..."

-- **A** beginner can be spotted by his consistent use of "This is ..." before each new scene. Best never to use it or use it rarely.

-- **Objective** narration is mandatory if the picture is for general showing.

-- **Beware** of subjective narration for it often indicates a "diary" picture. Use of the pronouns "I" and "we" usually stamp the picture as a personal record. The worst clichés ever are "This was the hotel where we stayed," or "We had our finest meal in China in this restaurant," and serve as prime examples of subjective narration at its worst. Even in personal travel documentaries it is totally amateurish. If such treatment is wanted, best such sequences be removed to a separate reel and shown only to family.

These have been but a few of the precautions to take when writing narration for documentary work. A poor narration hurts a picture.

Next month: Sound effects.

Writer Says Advertising Garbled to Impress Public

TO WHAT EXTENT is digital important in audio and video? When shooting video and playing it back through a monitor or TV the user cares not what processes were used to create the picture only the quality of the picture he sees.

"Today all types of electronic devices advertise some kind of 'digital feature'", says Ken Hahn writing in a recent issue of TV Technology Magazine. "Digital circuitry and processors are incorporated in everything from VCRs to telephones."

Hahn says much of the advertising used today is garbled, probably on purpose to sound big and to impress the public. "I've been in this business a long time and I often don't know what they mean on what the function of the product is," he says. "Digital clearly has been positioned in our ... language to define the zenith of audio. As a result people expect to pay a premium for anything if it is digital. Whether or not it affects the performance, it definitely affects the price."

An all digital machine, he says, does not replace the origin of the signal or the final release on a monitor or through a speaker. These are still both analog. So, he asks, what happens digitally to improve the picture or sound?

What defines a product as analog or digital? he wants to know. "Which functions are digital and which are not? What does 'digitally

controlled' mean? How is the final result affected?"

Ken Hahn is co-founder of New York's Sync Sound, has received three Emmy Awards and 12 ITS Monitor Awards.

Pacific Deleted

We recently received an entry form for the Pacific Film Festival in San Francisco whose entry deadline was April 1.

The name was new to us as it was their first year.

We listed the festival in our directory and it was scheduled to appear in the March-April issue.

A little investigation turned up some disturbing facts about the Pacific Film Festival.

First, it seemed strange that no date for exhibition was announced, nor was the location of the screenings given. The entry fee for a short film was \$80, quite high we thought, for a new and unknown festival. No mention was made as to how long the entries would be kept nor when they would be returned.

No date of judging nor description of judging procedures was another mystery, and no name of a director or any other responsible person was listed.

Because of these irregularities we deleted the festival from our regular festivals listing.

Japan is noted for its strict censorship laws. Lately Japanese customs has been rough on festival films entering the country. It is reported two tapes were refused entry earlier this year because of scenes considereed immoral.

FESTIVALS and COMPETITIONS

YEAR	CLOS DATE	FESTIVAL NAME AND ADDRESS	OPEN TO	SUBJECT MATTER	FORMATS	TIME LIMIT	ENTRY FEE	AWARDS	SHOW DATES
10th	7/3	INT. FILM/VIDEO FESTIVAL LUCERNE-VIPER P.O. Box 4929, CH-6002, Lucerne, Switzerland	ACDE	F	JKMN	None	\$94X	T	10/18
60th	7/8	SAN MATEO COUNTY FAIR FESTIVAL P.O. Box 1027 San Mateo, California 94403 USA	ABCD	F	N K	60m	\$10	T	8/12-22
17th	7/15	DENVER INTERNATIONAL FILM FESTIVAL, 999 18th Street, Suite 1820, Denver, Colorado 80202	ABD	G	1**	None	\$10-25	U F	10/13-20
10th	7/29	FILM ARTS FESTIVAL, 4FAF, 346 9th St. 2nd Fl. San Francisco, CA 94103	R+1 ABCD	G	HJK	None	\$5	W	11/2-6
34th	8/1	WORLD FESTIVAL OF SHORT FILMS, M. A. Rivalet, Bois des Rois, 90-B, 4500 Ben-Ahin, Belgium	N/A	G	N/A	N/A	\$15x	N/A	10-20
1st	8/2	WILTON ART & FILM FESTIVAL, P.O. B. 1154 Wilton, New Hampshire 03086	ABC DE	G	JMN OP	N/A	\$15	V	N/A
7th	8/2	INT. FILM FESTIVAL OF GOLDEN DIANA, Paul Kraiger, Buchalm 42, 9141 Eberndorf, Austria	A	G	HJ MN	20m	\$9X	N/A	8/28-9/2
39th	8/5	TEN BEST OF THE WEST, O-rin Furse, 704 West 3100 South, Bountiful, Utah 84010	R+2 ABC	G	HJM NOP	30m	2/\$5	V	9/6-9
65th	8/12	AM. INT'L FILM AND VIDEO FESTIVAL, Howard Lewis, 1661 View Way, El Cajon, CA 92020	ABC DE	G	HJM NOP	None	\$5	TUV	9/7-9
3rd	8/15	SHORT ATTENTION SPAN FILM/VIDEO FESTIVAL 144 Chattanooga St., San Francisco, CA 94114	ABCD	G	M N	2m	\$5	V	9/30
8th	8/15	DALLAS VIDEO FESTIVAL, 215 A Henry Street, Dallas, Texas 75226	N/A	G	KLM NOP	None	\$15	T	11/10-13
12th	8/31	CONCURS FOTO-FILM NAVAS %Englesia, 11 08670 Navas, Spain	ABCD	G	H M NOP	N/A	None	TUV	10/12-16
8/31	8/31	FESTIVAL INTERNATIONAL OF STUDENT FILMS FIREC. BP-7144, 30913-Nimes-Cedex, France	B	F	JKL N	40m	\$25	TU	10/17-21
35th	9/3	BRNO 16 INT. FILM FESTIVAL, B-16, Radnicka 4, 658 78 Brno, Czechoslovakia	ABCD	G	HJK LMN	30m	\$12	V	10/20-23
17th	9/10	TOKYO VIDEO FESTIVAL, 44 Stater Drive, Elmwood Park, N.J. 07407	ABCD	G	MNK	20m	None	TUV	5/1
N/A Not Announced or Not Available - R+1 North, Cal Only - R+2 Western US & Can. Only - R+3 NW States Only									
A Non-commercial	D Independent	G Open	K Other	N S-VHS	Q Invitat.1	T Cash	U Trophies	W Other Awards	
B College Student	E Commercial	H S-8	L 3/4"	O 8mm	R Regional*	V Certificates	X Approximate	Y Exceptions made	
C Hi Sch Gr Sch	F Restricted	J 16mm	M VHS	P Hi8	S Varies				

DIGITAL WORKS LIKE "MAGIC"

WHEN IN DIGITAL FORM SOUND AND PICTURE CAN BE CHANGED

AN ARTICLE on Digital and Analog appeared in this publication earlier this year generally describing the two terms, how the processes were different, and the working relationship between them.

When put to work these two concepts for storing data can do many strange things with various results.

Foremost, perhaps, is the ability to "change" analog into digital, such as playing a disc of music (analog) and feeding it into a computer, and in the process change the music to digital form.

Fine, but why? In this process of re-recording there may have been imperfections from the disc being played such as rumble from the turntable motor, static, loss of high frequencies, or other unwanted defects.

When analog is re-recorded to analog all of these imperfections go right along and appear in the re-recording.

Since in digital recording is changed to a series of numbers, 1s and 0s, and the sequence of these numbers determines what will be played back, it is possible to rearrange the number sequences to erase the rumble, the static, even add the high frequencies all through the manipulation of the computer.

In playing back, however, the digitalized signal goes through a DAC (digital to analog converter) because the ear receives the information only in analog form.

The principal is the same with

a motion picture, either video or film. With video, sensors record the brightness of each pixel (a pixel is the smallest element that makes up a digital image) which can then be stored or broadcast.

With film, sensitive electronic scanners sample the light and dark areas of the film frame and convert it to binary or numeric information. Now the subject matter in each frame can be changed by manipulation of the numbers. Mathematical techniques are employed to sharpen details, erase dust specs, add or eliminate shadows, correct a blurred image, and a host of other changes. None of this would be possible with pictures in analog form.

Information stored in digital form when recorded to analog is always the same. No matter how many copies are made, they are always identical in quality.

TV signals currently in analog require a wide bandwidth. If the TV signal were converted to digital form the visual information could be compressed and several TV (or other) signals could be transmitted using the same space.

It is said HDTV would not be possible without digital technology, and because of the similar functions between digital technology and the new TVs, it is predicted they may eventually be combined into one unit, described as a computerized TV.

These have been but a few examples of the "magic" of which digital is capable.

NO REPLY

Dear sir:

On January 14 I sent a tape to the Canadian Broadcasting Company in Manitoba in response to your article in the January Movie Makers.

This was for consideration in their upcoming TV program, "Open Wide." for which they had asked for entries.

It is now May and I have not heard a word, no acknowledgement of receipt of the tape let alone its return to me.

I phoned them but got the run-around.

What should I do next?

Lou Lanser
Vancouver, B.C.

Editor's note: On May 23 Movie Makers wrote to CBC for an explanation. Their reply:

"We received over 1000 submissions and we feel every entry has the right to a fair screening. This has resulted in dormant periods between receipt and screening. Mr. Lanser's film resides safely in our office awaiting its imminent screening."

Movie Makers firmly believes that every festival, large or small, should promptly acknowledge receipt of all entries whether they receive one or a million!

All-Time Favorites

The 12 most popular films of all time (number of viewers, not box office) are:

1. E.T. the Extra-Terrestrial, 1982, 296 million.
 2. Gone With the Wind, 1939, 281,000,000.
 3. 101 Dalmatians 1961 258,000,000.
 4. Star Wars 1977 251,000,000.
 5. Fantasia 1940 243,000,000.
 6. Jaws 1975 235,000,000.
 7. The Jungle Book 1967 229,000,000
 8. Beverly Hills Cop 1984 221,000,000.
 9. The Sound of Music 1965 219,000,000.
 10. Aladdin 1992 217,000,000.
 11. Home Alone 1990 212,000,000.
 12. Ghost 1990 211,000,000.
- Only one is rated R, Beverly Hills Cop #8
Of the 12, four came from Disney, 3,5,7,10.

AUSTRALIA SPEAKS FOR FILM We received a mailing from Australia and noticed the following treatise on Film vs. Video. We thought you'd be interested in seeing it. We reprint it just as received. We make no comment. - Ed.

The advantage of movie film over TV & Video

1. It lasts longer. Many movie makers have 60 year old film in perfect condition.
The life of video tape is estimated to be 15 - 20 years.
2. Better resolution. The definition of professional video formats is only around 600 lines. Compare this with Super 8's 1200 lines and 9.5 & 16mm's 5000 lines.
3. Film formats are standardised around the world. Unlike the many incompatible video systems in use. (PAL, NTSC & SECAM). Film can be easily transferred to any video system.
4. Film is the only practical medium for 3D, anamorphic widescreen and animation effects.
5. Film is never outdated. The original 35mm film format is still in use today.
Incompatible 1125 line high definition widescreen TV is already out in Japan.
6. Film equipment is cheaper! A super 8 camera, projector, editor and splicer can be bought for around \$200.00. A Super VHS camcorder, TV and editing equipment would cost around \$10,000.00
7. If a 250 line resolution image recorded with a VHS camera is transferred to high definition TV, the result is still only a 250 line resolution image. Whereas super 8 film will be reproduced with a full 1200 lines of resolution.
8. A high definition video camera for the 1125 line system is worth around \$.5 million.
Super 8 film can give comparable results at only a couple of hundred dollars.
9. And the list goes on! You can probably think of a few yourself.

(Remember, if you want the quality and the memory to last, make your original on film)